

The book cover features a black and white reproduction of the Mona Lisa. The Mona Lisa is depicted holding a lit cigarette in her mouth, with a wisp of smoke rising from it. The background of the cover is dark, and there is a vertical blue band on the left side. The title is printed in white serif font on a red rectangular background.

The Spirit of Montmartre

Cabarets, Humor, and the Avant-Garde, 1875-1905

*Edited by
Phillip Dennis Cate
and Mary Shaw*

inches

Spirit Of Montmartre Cabarets Humor And The Avant Garde 1875 1905

Raymond Jonas



Spirit Of Montmartre Cabarets Humor And The Avant Garde 1875 1905:

"The" Spirit of Montmartre Phillip Dennis Cate,1996 **Popular Bohemia** Mary Gluck,2009-07-01 This revisionist examination of the period between 1830 and 1914 reconnects the intellectual history of avant garde art with the cultural history of bohemia and the social history of the urban experience to reveal the circumstances in which a truly modernist culture emerged **Contours of the Theatrical Avant-garde** James Martin Harding,2000 A critical history of avant garde performance and the problematic relationship of text to performance **The Life of the City** Julian Brigstocke,2016-03-03 Could the vitality of embodied experience create a foundation for a new form of revolutionary authority The Life of the City is a bold and innovative reassessment of the early urban avant garde movements that sought to re imagine and reinvent the experiential life of the city Constructing a ground breaking theoretical analysis of the relationships between biological life urban culture and modern forms of biopolitical experiential authority Julian Brigstocke traces the failed attempts of Parisian radicals to turn the crisis of authority in late nineteenth century Paris into an opportunity to invent new forms of urban commons The most comprehensive account to date of the spatial politics of the literary artistic and anarchist groups that settled in the Montmartre area of Paris after the suppression of the 1871 Paris Commune The Life of the City analyses the reasons why laughter emerged as the unlikely tool through which Parisian bohemians attempted to forge a new non representational biopolitics of sensation Ranging from the carnivalesque performances of artistic cabarets such as the Chat Noir to the laughing violence of anarchist terrorism The Life of the City is a timely analysis of the birth of a carnivalesque politics that remains highly influential in contemporary urban movements **Satie the Bohemian** Steven Moore Whiting,1999-02-18 Erik Satie 1866 1925 came of age in the bohemian subculture of Montmartre with its artists cabarets and caf s concerts Yet apologists have all too often downplayed this background as potentially harmful to the reputation of a composer whom they regarded as the progenitor of modern French music Whiting argues on the contrary that Satie s two decades in and around Montmartre decisively shaped his aesthetic priorities and compositional strategies He gives the fullest account to date of Satie s professional activities as a popular musician and of how he transferred the parodic techniques and musical idioms of cabaret entertainment to works for concert hall From the esoteric Gymnop dies to the bizarre suites of the 1910s and avant garde ballets of the 1920s not to mention music journalism and playwriting Satie s output may be daunting in its sheer diversity and heterodoxy but his radical transvaluation of received artistic values makes far better sense once placed in the fascinating context of bohemian Montmartre **Sounds of the Metropolis** Derek B. Scott,2008-07-31 The phrase popular music revolution may instantly bring to mind such twentieth century musical movements as jazz and rock n roll In Sounds of the Metropolis however Derek Scott argues that the first popular music revolution actually occurred in the nineteenth century illustrating how a distinct group of popular styles first began to assert their independence and values He explains the popular music revolution as driven by social changes and the incorporation of music into a system of capitalist

enterprise which ultimately resulted in a polarization between musical entertainment or commercial music and serious art. He focuses on the key genres and styles that precipitated musical change at that time and that continued to have an impact upon popular music in the next century. By the end of the nineteenth century popular music could no longer be viewed as watered down or more easily assimilated art music; it had its own characteristic techniques, forms and devices. As Scott shows, popular refers here for the first time not only to the music's reception but also to the presence of these specific features of style. The shift in meaning of popular provided critics with tools to condemn music that bore the signs of the popular which they regarded as fashionable and facile rather than progressive and serious. A fresh and persuasive consideration of the genesis of popular music on its own terms. *Sounds of the Metropolis* breaks new ground in the study of music, cultural sociology and history. The Subversive Poetics of Alfred Jarry Marieke Dubbelboer, 2017-07-05. Paradox and provocation were essential features of all of the work of Alfred Jarry 1873-1907. His non-conformist attitude, whether employed to subvert literary or artistic conventions or to scrutinize social and political issues, marked both his literary writing and his view of the world. Nowhere is this more apparent than in the experimental and satirical *Almanachs du Pere Ubu* 1898 and 1901, which to date have received little critical attention. Jarry's groundbreaking use of collage in these early works, his absurdist humour and his rethinking of literary authorship and artistic originality foreshadow many innovations of twentieth-century art and literature. In this generously illustrated study, Marieke Dubbelboer examines key characteristics of Jarry's poetics through an analysis of the *Almanachs* and addresses their role within the European avant-garde.

Historical Geographies of Anarchism Federico Ferretti, Gerónimo Barrera de la Torre, Anthony Ince, Francisco Toro, 2017-07-14. In the last few years, anarchism has been rediscovered as a transnational, cosmopolitan and multifaceted movement. Its traditions, often hastily dismissed, are increasingly revealing insights which inspire present-day scholarship in geography. This book provides a historical geography of anarchism, analysing the places and spatiality of historical anarchist movements, key thinkers and the present scientific challenges of the geographical anarchist traditions. This volume offers rich and detailed insights into the lesser-known worlds of anarchist geographies, with contributions from international leading experts. It also explores the historical geographies of anarchism by examining their expressions in a series of distinct geographical contexts and their development over time. Contributions examine the changes that the anarchist movement sought to bring out in their space and time and the way this spirit continues to animate the anarchist geographies of our own, perhaps often in unpredictable ways. There is also an examination of contemporary expressions of anarchist geographical thought in the fields of social movements, environmental struggles, post-statist geographies, indigenous thinking and situated cosmopolitanisms. This is valuable reading for students and researchers interested in historical geography, political geography, social movements and anarchism.

Leaving Parnassus Seth Adam Whidden, 2007. *Leaving Parnassus: The Lyric Subject in Verlaine and Rimbaud* considers how the crisis of the lyric subject in the middle of the nineteenth century in France is a direct response to the

aesthetic principles of Parnassian poetry which dominated the second half of the century much more than critics often think. The poets considered here rebel against the strict confines of traditional and contemporary poetry and attempt to create radically new discursive practices. Specifically, the close readings of poems apply recent studies of subjectivity in poetry and focus on the works of Paul Verlaine and Arthur Rimbaud to see how each subverts the dominant tradition of French poetry in a unique way. Whereas previous studies considered isolated aspects of each poet's lyric subject, *Leaving Parnassus* shows that the situation of the lyric is a source of subversion throughout the poets' entire work and as such it is crucial to our full understanding of their respective innovations. **Joseph Conrad and the Performing Arts** Katherine Isobel

Baxter, 2017-05-15 Conrad's fiction is characterized by an enduring recourse to the performing arts for metaphor, allegory, symbol, and subject matter; however, this aspect of Conrad's non-dramatic works has only recently begun to come into its own among literary critics. In response to this seminal moment, *Joseph Conrad and the Performing Arts* offers an exciting interdisciplinary forum for one of the most interesting and nascent areas of Conrad studies. Adopting a variety of theoretical approaches, the contributors examine major and neglected works within the context of the performing arts: cultural performance in Conrad's Malay fiction; Conrad's use and parody of popular traditions such as melodrama, Grand Guignol, and commedia dell'arte; Conrad's engagement with the visual culture of early cinema; Conrad's interest in the motifs of shadowgraphy and shadow plays; Conrad's relationship to Shakespeare and the enduring influence of opera on his work. Taken together, the essays provide, through solid scholarship and richly provocative speculation, new insight into Conrad's oeuvre and invite future dialogue in the burgeoning field of Conrad and the performing arts. Erik Satie Mary E. Davis, 2007-06-15

A cogent and informative portrait, *Erik Satie* upends the accepted history of modernist music and restores the composer to his rightful pioneering status. Medieval Saints in Late Nineteenth Century French Culture Elizabeth Emery, Laurie Postlewaite, 2004-08-02 Legends, tales, and mysteries featuring saints captivated the French at the end of the nineteenth century. As Jean Lorrain pointed out in an 1891 article for the popular weekly *Le Courrier Français*, the seemingly simple language of the saints' lives, their noble battles between good and evil, and the atmosphere of religious mysticism appealed to many, especially those involved in the visual and performing arts. Ironically, the Third Republic (1870-1940), a regime that claimed to reinforce and institute the secular ideas of the French Revolution, was witness to this great popular interest in the saints and religious imagery. The eight essays in this work explore the popularity of the saints from the 1850s to the 1920s. The essays evaluate the role they played in literature, art, music, science, history, and politics; examine portrayals of the saints' lives in both low and high culture, from children's literature, shadow plays, and the popular press to literature, opera, and theological studies; and reveal the prevalence of the saints in fin de siècle France. *James Ensor* Patricia G. Berman, 2002 The brash young artist James Ensor painted *Christ's Entry into Brussels in 1889* during a period of extraordinary artistic and political fomentation in his native Belgium. It is one of the most dazzling, innovative, and perplexing paintings created in

Europe in the late nineteenth century rivaling any work of its period in audacity and ambition. Huge in scale, complex in design and execution and brimming with social commentary, the startling canvas presents a scene filled with clowns, masked figures and barely visible amid the swirling crowds the tiny figure of Christ on a donkey entering the city of Brussels. This insightful volume examines the painting in light of Belgium's rich artistic, social, political and theological debates in the late nineteenth century and in the context of James Ensor's exceptional career in order to decipher some of the painting's messages and meanings.

Modernism: The Lure of Heresy Peter Gay, 2010-08-16. Rich, learned, briskly written, maddening yet necessary study. Lee Siegel, New York Times Book Review. Peter Gay explores the shocking modernist rebellion that beginning in the 1840s transformed art, literature, music and film. Modernism presents a thrilling pageant of heretics that includes Oscar Wilde, Pablo Picasso, D. W. Griffiths, James Joyce, Virginia Woolf, T. S. Eliot, Walter Gropius, Arnold Schoenberg and of course Andy Warhol.

"Foreign Artists and Communities in Modern Paris, 1870-1914" Susan Waller, 2017-07-05. *Foreign Artists and Communities in Modern Paris 1870-1914* examines Paris as a center of international culture that attracted artists from Western and Eastern Europe, Asia and the Americas during a period of burgeoning global immigration. Sixteen essays by a group of emerging and established international scholars, including several whose work has not been previously published in English, address the experiences of foreign exiles, immigrants, students and expatriates. They explore the formal and informal structures that permitted foreign artists to forge connections within and across national communities and in some cases fashion new transnational identities in the City of Light. Considering Paris from an innovative global perspective, the book situates both important modern artists such as Edvard Munch, Sonia Delaunay, Marc Chagall and Gino Severini and lesser-known American, Czech, Italian, Polish, Welsh, Russian, Japanese, Catalan and Hungarian painters, sculptors, writers, dancers and illustrators within the larger trends of international mobility and cultural exchange. Broadly appealing to historians of modern art and history, the essays in this volume characterize Paris as a thriving transnational arts community in which the interactions between diverse cultures, peoples and traditions contributed to the development of a hybrid and multivalent modern art.

Méliès Boots Matthew Solomon, 2022-04-28. Before he became an influential cinematic innovator, Georges Méliès (1861-1938) was a maker of deluxe French footwear, an illusionist and a caricaturist. Proceeding from these beginnings, *Méliès Boots* traces how the full trajectory of Georges Méliès' career during the late nineteenth and early twentieth centuries, along with the larger cultural and historical contexts in which Méliès operated, shaped his cinematic oeuvre. Solomon examines Méliès' unpublished drawings and published caricatures, the role of laughter in his magic theater productions and the constituent elements of what Méliès called the new profession of the cinéaste. The book also reveals Méliès' connections to the Incohérents, a group of ephemeral artists from the 1880s demonstrating the group's relevance for Méliès' early cinema and modernity. By positioning Méliès in relation to the material culture of his time, Solomon demonstrates that Méliès' work was expressive of a distinctly modern and modernist sensibility that appeared in France during the 1880s in the

wake of the Second Industrial Revolution **History of a Shiver** Jed Rasula, 2016-02-26 A sweeping cultural history that draws on music literature painting and film History of a Shiver uncovers how art pioneered in the nineteenth century provided the foundation for modernist aesthetics *Alfred Jarry* Alastair Brotchie, 2015-08-21 This long awaited biography of Alfred Jarry reconstructs a life both ubuesque and pataphysical When Alfred Jarry died in 1907 at the age of thirty four he was a legendary figure in Paris but this had more to do with his bohemian lifestyle and scandalous behavior than his literary achievements A century later Jarry is firmly established as one of the leading figures of the artistic avant garde Even so most people today tend to think of Alfred Jarry only as the author of the play *Ubu Roi* and of his life as a string of outlandish ubuesque anecdotes often recounted with wild inaccuracy In this first full length critical biography of Jarry in English Alastair Brotchie reconstructs the life of a man intent on inventing and destroying himself not to mention his world and the philosophy that defined their relation Brotchie alternates chapters of biographical narrative with chapters that connect themes obsessions and undercurrents that relate to the life The anecdotes remain and are even augmented Jarry's assumption of the ubuesque his inversions of everyday behavior such as eating backward from cheese to soup his exploits with gun and bicycle and his herculean feats of drinking But Brotchie distinguishes between Jarry's purposely playing the fool and deeper nonconformities that appear essential to his writing and his thought both of which remain a vital subterranean influence to this day **Sacred and Secular Intersections in Music of the Long Nineteenth Century** Eftychia Papanikolaou, Markus Rathey, 2022-06-21 Sacred and Secular Intersections in Music of the Long Nineteenth Century Church Stage and Concert Hall explores interconnections of the sacred and the secular in music and aesthetic debates of the long nineteenth century The essays in this volume view the category of the sacred not as a monolithic attribute that applies only to music written for and performed in a religious ritual Rather the sacred is viewed as a functional as well as a topical category that enhances the discourse of cross pollination of musical vocabularies between sacred and secular compositions church and concert music Using a variety of methodological approaches the contributors articulate how sacred and religious identities coalesce reconcile fuse or intersect in works from the long nineteenth century that traverse an array of genres and compositional styles **France and the Cult of the Sacred Heart** Raymond Jonas, 2000-09-20 In a richly layered and beautifully illustrated narrative Raymond Jonas tells the fascinating and surprisingly little known story of the Sacre Coeur or Sacred Heart The highest point in Paris and a celebrated tourist destination the white domed basilica of Sacre Coeur on Montmartre is a key monument both to French Catholicism and to French national identity Jonas masterfully reconstructs the history of the devotion responsible for the basilica beginning with the apparition of the Sacred Heart to Marguerite Marie Alacoque in the seventeenth century through the French Revolution and its aftermath to the construction of the monumental church that has loomed over Paris since the end of the nineteenth century Jonas focuses on key moments in the development of the cult the founding apparition its invocation during the plague of Marseilles its adaptation as a royalist symbol during

the French Revolution and its elevation to a central position in Catholic devotional and political life in the crisis surrounding the Franco Prussian War He draws on a wealth of archival sources to produce a learned yet accessible narrative that encompasses a remarkable sweep of French politics history architecture and art

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